

Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

Zachary Goad,
cello

Friday, April 26, 2013

4:00 p.m.

Music Building Recital Hall

One Hundred Nineteenth Concert of the 2012-2013 Season

**Kennesaw State University
School of Music
Music Building Recital Hall
April 26, 2013**

**Sonata No. 1 for Cello & Piano
in E minor, Op. 38**

Johannes Brahms
(1833-1897)

Silent Woods, Op. 68, No. 5

Antonin Dvorak
(1841-1904)

Concerto in B flat, No. 9, G. 482

Luigi Boccherini
(1743-1805)

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Mr. Goad studies cello with Charae Krueger.

Johannes Brahms - *Sonata No. 1 for Cello & Piano in E minor, Op. 38*

Brahms completed his first cello sonata in 1865 while he was writing his "German Requiem". Originally four movements in length, a slower inner movement fell victim to Brahms' intense self criticism and was scrapped before the finale was re-written to pay homage to Brahms' idol, Bach. Brahms was a master of contrapuntal writing. His music is deeply rooted in form and counterpoint rule, and is known for its rich, thick texture mixed with complex rhythm. The first cello sonata is in E minor, and opens with a dark, heroic first movement. The best sounds of the cello's lower register are brought forth over harmonies reaching to distant keys and valiant, sweeping melody. After drawing to a peaceful close in E major, the second movement begins as a charming minuet. Countermelodies and forward motion give this dance a rustic, active feel; the harmony is perfectly written, and switched between the piano and cello freely, but still within the bounds of minuet and trio form. The first section ends with the cello plucking in duple time while the piano plays in three, giving way to the lush trio in F# minor. The cello and the piano's higher voice have near-identical lines in the section, spanning three octaves for the melody to be heard over the piano's bass voice keeping the dance in motion. After a recapitulation of the minuet, the finale arrives with an unusually straightforward presentation of the main theme; the piano presents fugal material alone and with no harmony in the other hand, breaking stature only when the cello enters a few measures later. This movement is a fugue masterpiece, and is just as difficult to listen to as it is to play. There is never a moment when time in two isn't against time in three, and when paired with Brahms' abiding love for the lower register of any instrument, this makes the texture of the entire movement extremely thick and musically dense. Unlike many of his contemporaries, Brahms was not afraid to end a work on a sad note; indeed, instead of modulating to the parallel major key (E major, in this case), the finale ends in the same somber E minor that started in, leaving the listener with a sense of accomplishment.

Antonin Dvorak - *Silent Woods, Op. 68 No. 5*

Originally written for four-hand piano, Dvorak himself later arranged the piece for cello and piano, and later for cello and orchestra. It was part of a cycle for piano five songs long, and was commissioned by Dvorak's close friend, Fritz Simrock. The work is slow, introducing its main, walking theme from the start. The warm key of D flat major combined with the vocal middle register of the cello conveys a peaceful mood, much like a solitary walk through the woods... A dance is introduced halfway through, bringing the listeners and players alike into a much more euphoric, jovial section. After the interlude, the cello sinks back into D flat, restating the theme and closing the work in its lowest, warmest register.

Luigi Boccherini - *Concerto in B flat, No. 9 G. 482*

Boccherini was an outstanding cellist in his day, and his music reflects a sprightly, upbeat attitude towards music; this particular concerto is his most famous, and is rarely without excited movement in its solo part. In 1895, German cellist Friedrich Grützmacher edited and rearranged the concerto, making the solo part considerably more difficult and exposed. Sweeping scales and intricate fingerwork, skating over a gentle accompaniment and ending with a cumulative cadenza, characterize the first movement. The second movement is in a somber, much slower G minor. Boccherini stresses dissonant chords and the solo cello's middle register to

convey a longing, wistful mood; moments of joy in major keys last only for a few moments before the minor tonic key takes over again. The third movement is a boisterous, energetic rondo with dazzling arpeggios and passages in the solo part. The orchestral accompaniment is light and playful, showing little character from the previous movement. The dance draws to a close with yet another cadenza in which the soloist revisits all of the themes from the rondo, ending when the orchestra thunders back through in a bright B flat descent.

Welcome to the Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it. Welcome!

For more information about the School of Music, please visit
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UPCOMING EVENTS

*Unless otherwise noted, all events will take place at 8:00 pm
in Morgan Concert Hall.*

UPCOMING SCHOLARSHIP SERIES

Monday, April 29, 2013
Percussion Ensemble

